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common than in other writers. He frequently describes the birth and death of very plain people. He tells us how these same people amuse themselves, eat, drink, and dance on feast-days, cut the hay, go to church, to confession, and so forth. Occasionally he tells how a jealous husband kills his wife,—a fact, that has been told in so many other literatures. But in anything he relates, he has the art of throwing a strong, clear light upon his subject, so that it seems to us, as if those time-worn scenes were seen and heard for the first time. In this consists the real originality of Tolstōi's art. And he is the same in his ethical teachings. They strike us by their directness, vigor, sincerity; and for this very reason they powerfully arouse our love and our yearning for those deep, spiritual cravings that invite man to lead a higher life—"to live a god-like life," Here also, at times, it appears to us, that we hear about those lofty aspirations for the first time; but when you pay close attention, you will find that his doctrine is really based on the ethics of the past, and you meet with traits of that self-same Christian doctrine with which you have been familiar from early childhood.

From the Philosophy of History. Mr. Solovieff, this time also, has chosen a title that scarcely conveys a definite idea of the aim and contents of his article, which describes the specific relations of the Christian idea to the historical evolution and political ideal of the nations of antiquity. (Moscow, 1891) γνλν.

MIND. October, 1891. No. LXIV.

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BELIEF. By *G. F. Stout.*

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INDUCTION AND DEDUCTION. By *L. T. Hobhouse.*

DISCUSSION: (1) Dr. Münsterberg and Experimental Psychology. By *E. B. Titchener.* (2) On the Origin of Music. By *H. Spencer.*

VALEDICTORY.

Under "Belief" Mr. Stout includes every mode and degree of assent or dissent. To disbelieve a proposition is to believe its contradictory. Doubt is belief in a disjunctive judgment. In a former article he dealt with the "Genesis of the Cognition of Physical Reality." He now treats of the various kinds of real existence; as follows. *The Real in Sensation.* The real as immediately apprehended in sensation must not be confounded with the percipient mind. Sensation as such is real in so far as it limits and controls the movement of attention, by restricting the range of subjective selection. *The Real in Judgments of Comparison.* In and through the peculiar movement of attention in endeavoring to keep it fixed on *A* in the very act of fixing it on *B*, the points of agreement and difference between *A* and *B* gradually emerge into clear consciousness. *Objective Attributes of Presentation.* Dr. Pikler's theory of the psychology of Objective Existence fails to distinguish between the phenomena which are merely observed by voluntary attention and those which are actually produced by it. The act of introspection modifies more or less the mental processes which it examines. Their pre-existing strength and mode of operation can be ascertained only by elimination of the peculiar reinforcement or enfeeblement which they acquire by emergence into distinct consciousness. *The Objectivity of Space and Spatial Relations.* Although we can produce change of place by moving our bodies, according to our will, this freedom of selective selection has rigid limits imposed on it by the very nature of space. This control im-

posed on our freedom by the nature of the object constitutes its objectivity. The constant possibility of transition from one position to another is apprehended as inherent in the very nature of space independently of our will. Whenever I distinctly attend to the nature of a spatial limit, I must of necessity admit that space is boundless. What has been said about the objectivity of space in general applies *mutatis mutandis* to the objectivity of space-relations as treated by the geometrician. The psychological conditions of my subjective certitude lie ultimately in the impassable barriers, arising from the very nature of space, which confine the freedom of my constructive movement. *Reality in the Association of Ideas.* Association is a cause of belief. If certain contents of consciousness have once been copresented in a certain relation to each other, the reproduction of the one tends to bring about the reproduction of the other in the same relation in which they were originally copresented. A comparatively feeble association may command belief merely from the absence of counter-associations. This is the basis of Bain's doctrine of primitive credulity. *Subconscious Conditions of Belief.* The presentations which successively emerge into the forms of consciousness are only fragmentary portions of the total mental system. Many, if not most, of our beliefs depend on the operation of subconscious elements which, in massive combination, co-operate to support a certain connection of ideas which appears in consciousness as an object of attention. But such massive support may arise from the connexion of the belief with practical interests or æsthetic enjoyments, or with some powerful organic sensation. *Apperception and Belief.* Ideal combinations may be separable or inseparable according as this or that apperceptive system happens to be predominant. This is best seen in its pathological exaggeration in the case of suggestible patients. Under normal conditions the necessary alternation of different apperceptive masses produces a corresponding variation in the conditions of belief. *The Real in the Products of Constructive Imagination.* The work of imagination either imposes an illusion on the mind, or it does not. In both cases there is a certain reference to reality. Illusion is a temporary and often more or less imperfect belief in the product of constructive imagination; a belief which can be indirectly produced or dissipated at will. *The Real as Physical Resistance.* In the experience of the irregular interruption of otherwise continuous series of muscular sensation, which, apart from this restriction, are producible at will, we apprehend real existence. The reality, however together with that of sensation as such, being communicated to the interpretations which we are constrained to put both upon sensations and their order, gives rise by a very complex process to the presentation of a physical world. *Conclusion.* The law of conflict is the psychological counterpart of the logical law of contradiction.

In the present paper Mr. Marshall examines in detail his thesis that Pleasure and Pain are determined by the relations between the amount of activity in, and the nutritive conditions of, the organ which determines the conscious content (*Mind* No. 63). He states the psychological conditions for Pleasure to be: "A content which appears normally at regular intervals will tend to be indifferent. If it appear with hypernormal intensity or frequency suddenly in the course of the normal regularity, it will for a relatively short time appear as pleasurable, but this pleasurableness will soon fall away into indifference. The psychological condition of Pain is said to be: "If a content which has already often appeared in consciousness appear with unusual frequency or exceptional intensity, it will ordinarily be accompanied at first by pleasure, which usually will wane until the content appears indifferent. If the hypernormal stimulus continue (except as after described) the

content will become painful, and this pain will increase in amount, and having reached a maximum will decrease gradually until it disappears, but in general with it will also gradually disappear the content itself, not to reappear in consciousness for a considerable time, if ever. In some cases, however, if the content be not over intense, we may look for a gradual decrease of the pain felt at the beginning until a condition of indifference is reached." Time is an essential factor in the process of organic repair. For each organ there will be a certain time after action has ceased at which recurrent activity will be most effective. Here we have the physical basis of the gratifications obtained through rhythms. There is also a relation of rhythm to pain. The throbbing of acute pain, so far as it is not directly traceable to *pressures* of blood-supply, is probably indirectly traceable to the *rhythm* of blood-supply. Turning to Psychology proper, the laws of Pleasure-Pain may be stated in terms of Attention. Pleasure, as involving the use of stored force, implies a continuance of activity in the organ of pleasurable content, and therefore a tendency to continuance of Attention upon that content. Pain, on the other hand, implies a tendency to cessation of activity in the organ of the painful content, and therefore the disappearance of the content. The notion that pleasure is mere absence of pain is denied by this theory, which accounts for the connexion, in a broad way, between Pleasure and Pain and activities respectively advantageous and disadvantageous. In relation to Ethics this theory teaches that the *act* of will, *per se*, is pleasurable as the outcome of the conditions of opposition which are anterior to the will-act. Further, action in the direction of the greatest desire is the most pleasant action. But this does not show that the effect of habit may not be such as to lead to action against the strongest desire and away from the greatest pleasure. Further, the object of desire, whilst it may be, is not necessarily the attainment of pleasure.

A scrutiny of the psychological aspect of musical pleasure, says Mr. Donovan, will lead to the conviction that its origin required simpler psychological machinery than the origin of speech, which was possible only through the aid of that machinery. The ear is superior to the eye in respect of their relative contributions toward making up our mental life and activity. The superiority of the ear rests on its functional passivity. This allowed auditory impressions to force themselves into consciousness in season and out of season. The facts of history and ethnology which may be given a new aspect when regarded in the light of the analysis of music cover a very wide field, beginning with the first and rudest vestiges of communal sympathy and tribal glorification, and extending up to the national song or epic. It is peculiar to man to give expression to communal interest in a way which has nothing to do with life-caring instincts. That interest finds its first and rudest expression in bodily play-excitement: (1) bodily play-movements in imitation of actions, (2) rhythmic beating, (3) some approach to song, and (4) some degree of communal interest, display themselves as the most constant elements of all festal celebrations. If we start from the generally-accepted explanations of play-movements in animals, and grasp the ultimate reason why play-excitement became infused with the communal spirit, there will be no difficulty in tracing evidence of this spirit even where they are most hidden by accompanying habits. Success in a common enterprise tends to preserve it. The natural modes of expression of the communal elation follow, i. e. the bodily play-movements in imitation of the successful actions and the rhythmic beating. These movements give to consciousness preservative elements of sensation. Every step of tonal development was made in order to prove the effectiveness of the elements of sensation which could preserve the content of consciousness springing out of play-excitement and communal elation.

The attention-drawing power a musical tone possessed was enhanced by the conditions of its production, which ensured repetition in a persistent temporal succession. Animals' excited cries were both before and after the stimulating rhythmic beating—produced tones. The same excitement which impelled to these cries also impelled to rhythmic beating, and thus produced a persistent auditory model for the cries. The philologist says that roots are elements of words which analysis can reduce no further. The psychologist can trace them back to the musical tones which became reproductive agents of the vague presentative elements of actions as they had been repeatedly held together in consciousness by the psychological machinery of nascent musical pleasure.

In a previous article (*Mind*, No. 62) Mr. Hobhouse aimed at proving that all reasoning involved generalisation from observed facts, and that all such generalisation could be shown to proceed on a definite principle. There are two main ways in which Induction and Deduction may be distinguished. First we may distinguish the assertion of a universal from its application. The application of a universal to a particular case is represented by the syllogism in which the major is a general judgment and the minor a particular judgment of perception. When two judgments are compared they are found to be (1) Tautologous—the same assertion of the same fact. (2) Different statements of the same fact. (3) Assertions of different facts. A judgment expresses a relation between two terms, and hence two judgments may be said to assert the same fact when they assert the same relation between the same terms. But if either of the terms or the relation differs, then they assert different facts. Generalisation involves a universal principle connecting different facts. Syllogism does not. Syllogism appears as simply the opposite side of generalisation. In the latter we assert a universal for the first time, in the former we apply a universal already asserted. But in both we are dealing with the same relation of universal and particular. Whether we assert or apply our universal, the same ultimate logical fact, expressed in the axiom of Induction, is at the bottom of the process. But a different distinction may be drawn between Induction and Deduction. The whole process of bringing particular facts under universals by observation of similar particulars may be called Induction, while the combination of several universals in a chain of reasoning is called Deduction. In the first, Generalisation, we assert a universal on the ground of a particular, or a particular on the ground of a similar particular. In the second, Construction, we assert a relation between two universals on the ground of the relation of each to one or more intermediate relations. Construction involves generalisation at every step, and is a true reasoning process. The nature of the generalisation may be shown by the typical Deductive axiom. If, where two terms are in any way related to a third, a relation between the two is observed, then when any other two terms are similarly related to any third, the relation between these two will be similar to that observed between the first two. The simplest construction on which others rest is that of two relations to the same type, and this axiom applies to relations so understood. The axioms postulated by Reasoning lay down the conditions under which facts not presented may be known to exist, and they are thus distinguished from those principles called the "Laws of Thought."

Mr. Titchener severely criticises Dr. Münsterberg's experimental psychology, pointing out various errors, and concludes that "whether the theories of the *Beiträge* stand or fall, their experimental foundation has very little positive worth."

In reply to the criticisms in *Mind*, No. 63, Mr. H. Spencer points out that Dr. Wallaschek has overlooked a passage in which the former recognises rhythm as an

essential component of music. He does not coincide with Dr. Wallaschek's view, however, since it regards music as acquiring its essential character by a trait which it has in common with other things, instead of by a trait which it has apart from other things. It is from the emotional element of speech that music is evolved—not from its intellectual element.

After referring to the fact that harmony, as ordinarily understood and as spoken of by him, is concerned with the fundamental tones and ignores the over-tones, Mr. Spencer states that he cannot accept Prof. Cattell's view that harmony has been developed from melody. To establish the evolution of the one from the other, there must be found some identifiable transitions between the combinations of tones constituting *timbre*, which do not constitute harmony to our perception, and those combinations of tones which do constitute harmony to our perception.

In his Valedictory on retiring from the Editorship of *Mind*, Professor Robertson refers to the establishment of the *Review* in 1876, on the initiative of Professor Bain, by whom it has since been sustained, and he mentions that most of the experimental research has been contributed by the American hands "that have been or are now organising psychological laboratories over all the breadth of their own land." (London: Williams and Norgate.) Ω.

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THE RIGHT OF PRIVATE PROPERTY IN LAND. By Prof. *J. Platter*.

DISCUSSIONS.

Prof. Schmidt's article is a reply to a criticism of his work on the ethics of the ancient Greeks which had appeared in the *International Journal of Ethics*.

Dr. Adler's article is the introductory lecture of his course on Moral Instruction before the School of Applied Ethics at Plymouth. He refers first to the difficulty in the way of combining moral and religious instruction in the public schools arising from the difference in religious belief of the tax payers, and to the devices suggested to circumvent the difficulty. The first of these devices is that Catholics, Dissenters, and Jews, shall formulate a common platform of belief. There are two obvious objections to this proposal. It would leave out of account the party of the agnostics and be a gross injustice to them, and it would never content the really religious minds of any denomination. It would be acceptable only to the comparatively small class of so-called rationalists or theists pure and simple, and they have no right under the specious plea of reconciling the various creeds, in effect, to force their own creed upon the rest of the community. The second device is that religious and moral instruction combined shall be given in the public schools by persons of the several denominations. The high authority of Germany is invoked in favor of that system but Dr. Adler states that the example of Germany cannot be